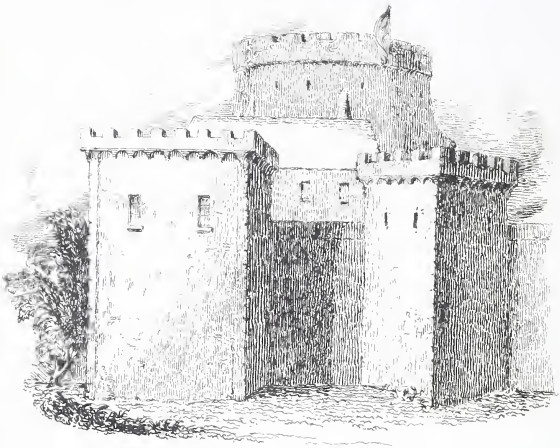
IMITATIVE ART.

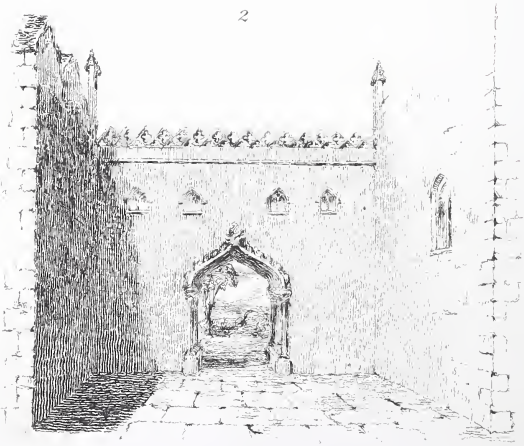
Digitized by the Internet Archive
in 2016

https://archive.org/details/imitativeartorme00howa

1



2



Darton & Clark, Holborn Hill.

IMITATIVE ART;

OR THE

MEANS OF REPRESENTING

THE PICTORIAL APPEARANCES

OF

OBJECTS,

AS GOVERNED BY AERIAL AND LINEAR PERSPECTIVE:

BEING

A Manual of Details,

FOR THE AMATEUR SKETCHER AND THE MAN OF BUSINESS,

WITH

A CHAPTER ON FINISH.

BY FRANK HOWARD,

AUTHOR OF THE "SKETCHER'S MANUAL," THE "SPIRIT OF SHAKSPERE," THE "SCIENCE OF DRAWING," ETC.

LONDON:
DARTON AND CLARK, HOLBORN HILL.

LONDON:
PRINTED BY J. GREEN AND CO., BARTLETT'S BUILDINGS, HOLBORN.

ADDRESS.

During the period in which the present work has been passing through the press—a period unavoidably extended to a considerable time—the Author has published the commencement of a work upon that part of Imitative Art, which is comprised in the knowledge of the forms to be represented, under the title of the Science of Drawing. The two parts already published contain an introduction to the knowledge of the forms of trees and of animals; the third part, which is in the press, will contain the forms of human beings. This branch of Imitative Art as strictly it should be considered, requires a separate study from the contents of the present

work, which has been limited to the meaning usually apprehended by the Public, from the term Imitative Art.

Together with the "Sketcher's Manual," and "Colour as a means of Art," this work will be found to contain all that is necessary to enable Amateurs to produce pretty pictures, which shall have sufficient resemblance to Nature to please the million, and perhaps the cognoscenti; and will, at all times, afford a ready means of producing a representation of any favored scene, under the circumstances which ensure agreeable impressions, and entitle the production to rank as a work of Art.

But the following pages will also be found to afford the means of describing to Mechanics any given form, which they may be required to make; and thus to render Drawing an assistant to Words, as a means of communicating ideas.

CONTENTS.

CHAPTER I.

IMITATIVE ART.

PAGE

THREE DIVISIONS.

KNOWLEDGE OF FORM—KNOWLEDGE OF THE MEANS OF REPRESENTATION, AND POWER OF PLACING LINES AND TINTS . . 1

CHAPTER II.

THE MEANS OF REPRESENTING APPEARANCES . 11

SECT. I.—SURFACES 18

SECT. II.—LIGHTS AND SHADOWS . . . 26

SECT. III.—CAST SHADOWS 41

CHAPTER III.

PAGE

The Application of the foregoing Principles 53

Sect. I.—Unpolished Surfaces . . . 53

Sect. II.—Polished Surfaces . . . 68

Sect. III.—Projection and Relief . . 71

CHAPTER IV.

Irregular Forms 82

Sect. I.—Buildings 82

Sect. II.—Rocks 85

Sect. III.—Trees 87

Sect. IV.—Figures 91

Sect. V.—Heads 93

Sect. VI.—Drapery—Satins—Velvets—Furs Cloths—Linen 99

Sect. VII.—Foreshortening 103

CHAPTER V.

On the Mode of Producing Tints . . 108

CHAPTER VI.

On Finish 113

LIST OF PLATES.

PLATE		PAGE
I.	Buildings to face	82
II.	Rocks	86
III.	Trees	88
IV.	Figures	92
V.	Heads—1, Three quarter View—2, Projecting Brow —3, Flat Face—4 and 5, Beards . . .	96
VI.	Heads—1, Front—2, Profile	97
VII.	Drapery—1, Satin—2, Velvet—3, Fur—4, Cloth—5, Linen—6, Method of Folding—7, Albert Durer's Mode—8, False Method	100
VIII.	Foreshortening—Figures	103
IX.	Foreshortening—1, A Road—2, A Stream—3 and 4, Smooth Water	105
X.	1, A Ripple on Water—2, Road and Park Paling—3, Receding Up-hill—4, Receding Down-hill .	107

PAGE

XI. The Mode of Producing Tints—1, Flat Surfaces—2 and 3, Curved Surfaces—4, 5, and 6, Irregular Surfaces—7, Simple Flat Surfaces—8, Compound Curved Surfaces 109

XII. 1, Polished Surfaces—2, First Series of Lines in Complicated Forms—3, Second Series—4, Third Series, etc.—5, Top of an Irregular Form when on a level with or opposite to the Eye—6, When on One Side, or Above, or Below . . 111

IMITATIVE ART.

CHAPTER I.

DEFINITIONS.

Imitative Art, as applied to Drawing and Painting, consists in the so placing lines and tints on a flat surface as to imitate the appearance of objects whatever may be their form or character. The power to do this is resolvable into three distinct parts:—1st. The knowledge of the form to be represented; 2nd. The knowledge of the means of representing or producing the appearances; and 3rd. The power of placing the lines or tints upon the paper, or other flat surface, in such a manner as to produce the

effect required. Strictly speaking, the two last comprise the Imitative Art; the first is the science of Character, and as such belongs to the quality of Invention. But the knowledge of the means of representing appearances can be of little value in the art of Drawing without some portion of the knowledge of the forms to be represented; and the power of putting down lines and tints is utterly valueless except as a means of displaying that knowledge and producing the desired appearances.

The knowledge of Form can only be obtained by study; no genius can supply it. The student or amateur may be put into a good or bad *course* of study, and thus facilitated or retarded in his progress; much that is known may be communicated, which constitutes *teaching;* but no particle of this knowledge can come by intuition. All must be either learned or taught. Genius may lend the faculty of appreciation or perception, and thus render the acquirement more *easy* to one party than another; but it can do no more.

The knowledge of the means of representing

or producing the effect of the appearances of objects constitutes the science of Execution in the art of Painting and Drawing. These means are in a great measure conventional. Certain methods have been adopted as suitable to convey certain impressions; or it may be said, certain methods have been found to convey certain impressions, while the closest imitation is not always equally successful. Of these, all that is known may be communicated or taught; and more may be taught in an hour by a well-informed master, than can be learned or discovered by the study of nature, or even of the productions of art, in a year, though much may undoubtedly be learned by examination of the works of eminent artists; but in this case great care should be taken in selecting the subjects for examination, that the student may not be misled by the reputation of the pictures or drawings for some other beauty, and imagine the execution to be praiseworthy, when it is only tolerated on account of merits of a higher quality.

The power of putting down lines and tints upon paper, is the branch of Drawing and

Painting to which the proverb may be justly applied that "practice makes perfect." It is as mechanical as throwing a shuttle, or any other process of manufacture. Nature may give a greater dexterity of hand to some than to others, and thus, from fortunate organization, render the acquirement of the power more easy and expeditious to one than to another; but in no instance is it attainable without practice, while on the other hand, it is scarcely ever denied to continued application, and may be possessed without a particle of knowledge either of forms or of the means of representation. In this branch also the student may be well or ill directed, and his progress facilitated or retarded in a corresponding degree. All that is known may be taught, and the practice thus directed without waste to the desired object. The difficulty will rather be found in defining or deciding upon what should be the aim. Sir Joshua Reynolds in his third Discourse says—"Most people err, not so much from want of capacity to find their object, as from not knowing what object to pursue."

Each of these branches or divisions of Imitative

Art, has its several degrees or qualities by which it is estimated or depreciated.

The highest degree or quality of the knowledge of Forms is the perception of Character, including Beauty.

Character is that quality by which one object or circumstance differs permanently from another, whether the distinction be in size, form, colour, or any other property. Or, it may be extended thus: That quality in objects or circumstances, by which a distinct impression, or impression peculiar to each object or circumstance, is produced on the mind.

There are no two objects, even of the same kind, exactly alike in every respect, but there is a peculiarity belonging to each object by which it may be individualized and distinguished. This constitutes their Character, which will include all varieties of Beauty, for in some instances this peculiarity is only to be discovered in a greater degree or perfection of Beauty.

This word Beauty has been the subject of much unsatisfactory discussion, principally on account of its having been used in so many

different senses by different persons. But a very valuable work has been recently published by Mr. Alexander Walker, in which is pointed out the fallacious course of inquiry pursued by various celebrated writers, who, in professedly searching for an essential quality of Beauty, were in reality only seeking a synonyme. One determined in favour of smoothness; another of small size; another of roundness; another of colour; and various qualities, wholly incom-compatible with each other, which were set up only to be put down, as in every instance some object could be found, in which the favoured quality resided, but which incontrovertibly was not Beautiful.

There can be no doubt but that there is a Beauty of form, a Beauty of colour, a Beauty even of each kind of colour, a Beauty of surface, a Beauty of smoothness and a Beauty of roughness, a Beauty of expression, and a Beauty of every visible quality, except ugliness, that can be mentioned.

The highest degree of the knowledge of representing appearances by Painting or Drawing,

whether with a lead or camel's hair pencil, or brush, is that which conveys the impression of the knowledge of Forms, and with the least visible effort. *Ars est celare artem.*

The highest quality or degree of the power of putting down lines and tints, is designated by the term Skill. When this is attained, the lines are drawn with precision, the tints are produced without marks of doubt or hesitation, and no trace of difficulty, alteration, or bungling can be discovered. In Painting the shadows and general tone are painted firmly, and with due regard to the texture, solidity, or transparency of the objects, while the lights are touched on at once exactly in the right place and of the right shape, as may particularly be observed in some pictures by Titian and Rubens ; and if I may refer to a living artist, without meaning anything invidious to others in the same profession, in Mr. Leslie's picture of Sancho relating his adventures to the Duchess, which, as affording a specimen of the legitimate use of touch and texture, is not to be surpassed.

It is too commonly the custom in England to

consider the highest degree of the knowledge of Forms and Colours,—the perception of Character and Beauty,—combined with the knowledge of the means of producing appearances with the least visible effort, and skill to put down lines and tints with dexterity, as comprising the whole of the Art; whereas these are only means to an end. The first may be considered a knowledge of the grammar, the second a knowledge of spelling, and the third the power of utterance or writing; all, without some higher qualities, lamentably deficient for the production of description, eloquence, or poetry. They may be indispensable in the one case as in the other; but they still are no more than means to an end.

The attainment of a perfect knowledge of Forms, as exemplified in the highest perception of the minute delicacies of Beauty and Character, requires a study that will end only with the life of the artist. And though much may be done to direct and facilitate the study up to a certain point, all beyond that must be learned; and *perhaps* may require the peculiar property of mind, which is called genius, to attain.

This branch of the subject is far too extensive and important to form a part of any work; and indeed much difficulty, if not mischief, has arisen from not keeping it quite distinct from the two other branches,—the subject of the present Essay; of which the endeavour has been to afford such knowledge of the means of representing general appearances, and to furnish such guidance for the attainment of skill, as will enable the amateur and the student to display the knowledge of Forms to which they may have attained.

For one of the most tiresome and vexatious difficulties in the Art, to unpractised sketchers, arises from the want of this knowledge of what means are best calculated to produce the appearances which they can detect in nature; it might be entirely included in the term Perspective, had not that word been limited to a particular signification, which, most unnecessarily, has been made even still more formidable to amateurs. It will be the endeavour of the present work to deprive the latter of some of its terrors, and to supply the information required for the former.

It has been alleged, that the removal of diffi-

culties in the study of the Arts has a tendency to occasion idleness or carelessness on the part of the student; but surely the present is one of the most legitimate draughts from the fount of experience, and will leave quite sufficient difficulties to satisfy the ambition of an Alexander, who sighed for another world to conquer, and to try the courage and perseverance of a Bruce, who was undaunted by repeated failures, and when all seemed lost made another and successful struggle for his throne. If I should be accused, like the man in the fable, of always representing my own species conquering the lion, I may some day, with an impartiality which I hope will be appreciated, represent the opposite side, and show how the lion overcomes the man.

CHAPTER II.

THE MEANS OF REPRESENTING APPEARANCES.

It has been stated that the highest quality of the means of representing appearances, is that which conveys the impression of the knowledge of Forms with the least visible effort. But different methods must be adopted according to the class or character of the subject.

Gay, animated, vigorous subjects should have a powerful rapid execution; no hesitation or care should be visible; facility should appear to be intuitive. For these the execution of Rubens is perfect.

For elegant, graceful, poetical subjects a refined and finished execution is required. The means by which the appearances are produced should not be visible. There should not be any ostentatious display of power of manipulation or facility of

handling; but neither should there be any vacillation or corrections. They peculiarly require simplicity of execution. Dexterity should be discoverable only by the absence of difficulty or labour. This style of execution is to be found in Titian.

There are various methods of representing appearances. The simplest is by a rapid and close motion of the pencil, chalk, or brush horizontally, by which all tints for all surfaces are produced. Another is by a series of dots, called *stippling*. A third is a method of crossing lines, called *hatching*, producing the tints of all surfaces in an uniform manner. Of these, none but the last can imply any knowledge of Forms beyond that distinctly developed by the appearances produced, or by the effect of the tints placed upon the paper. And the last must greatly depend upon the direction of the lines, and is then only suitable for some surfaces; but for those, when properly used, it is the highest style of execution,—every line describes the alternation of flat and round, smooth and rough, over which it passes, and can only be guided

by a thoroughly informed mind. Not only does the line describe the alternation of flat and round, smooth and rough, but it displays a knowledge of the effects of perspective upon the forms under representation, and indicates the exact relation of each part of the surface to the eye of the spectator.

The extent to which this knowledge of the means of representing surfaces should or may be displayed, must depend upon the subject, as has been stated. Gay, gorgeous, and energetic subjects require or admit of the most ostentatious display, while elegant, graceful, and pathetic subjects require the method of producing the effect to be in a great measure concealed.

The method first described, and stippling, are well adapted for beginners who are studying forms; but as soon as they have acquired the knowledge, the most descriptive touch possible should be adopted.

The primary consideration must be the general effects of tints as the means of representing surfaces; the best method of producing those tints must follow as a species of refinement

upon the abstract power of imitation—a superior development of Imitative Art.

It has been too commonly the practice to place the student or amateur before some object, and to tell him to copy what he sees. But in the first place he will not, without some previous instruction or study, be able to appreciate the actual form, and still less will he be able to appreciate the pictorial appearance as effected or produced by linear and aërial perspective, until he has been schooled and practised.

Perspective is a word which excites dread in most amateurs and despair in many, but really without any just grounds; for when commenced at the right end, it will be found to present nothing worthy of being dignified with the name of a difficulty. The most elaborate and mathematically correct piece of linear perspective is merely tedious and troublesome to execute, and is attended with no difficulty beyond that of accurately measuring with a pair of compasses, and accurately ruling from point to point.

The amateur should be made aware of the effects of Perspective, linear and aërial, on

general forms, and should be *taught to see pictorially*.* He will then, without requiring to use complicated rules, be able to put on paper the lines and tints which are adapted to express any form he may wish to represent.

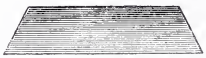
If the unhappy victim of a *belle passion* for Art is to be doomed to the drudgery of learning anew, from the inspection of nature, all that it has cost the labours of all the artists of all times to find out, difficulties enough will attend him; and Pope's erroneous stanza will be to him an apparent truth—

> One science only will one genius fit,
> So vast is art, so narrow human wit.

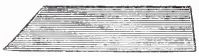
And if he be allowed to discover, by his own perception, from the works of artists as much as he may be able, he will still fall far short of the fruits of their experience, and will find difficulties and perplexities sufficient to try his patience and his perseverance to the utmost.

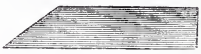
* See "the Sketcher's Manual," and "Colour as a means of Art," in which the difficulties of seeing *pictorially*, and the *general effects* of Perspective are described.

But on the other hand, if he be told that receding surfaces are modified in tint and shape; that the upper surface of a cube, when directly before the spectator, diminishes equally on each side and in depth, and assumes this form;—

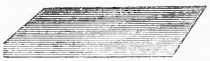


and that as it is placed more and more to the left or the right of the spectator, the inner side becomes successively more perpendicular, and





the outer more inclined, until the side of the cube becomes visible, when the shape approximates to that of a lozenge;—and that all



surfaces as they recede, fall gradually into a half-tint, he will have some chance of appreciating the appearance pictorially necessary to convey the impression of a horizontal square, whether the top of a cube, table, stool, or floor: and having made this commencement, he will

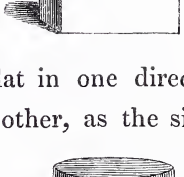
see other things pictorially to a certain extent. This method of instruction may be continued through the principal receding surfaces; flat, convex, concave, cylindrical, conical, globular, and circular, with the various effects of light thereon; and as all surfaces, however irregular, must approximate to some of these, a guide will thus be provided at once to the analysis of forms, and to the means of pictorially representing them.

Section I.

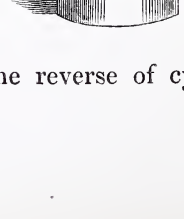
SURFACES.

For the purpose of being more easily understood in description, surfaces may be classified into—

Flat—as the sides of a square.

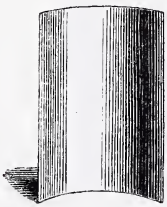


Cylindrical—flat in one direction and curved convexly in the other, as the sides of a drum.



Channular—the reverse of cylindrical, flat in

one direction and concave in the other, as the inside of a drum or cylinder.

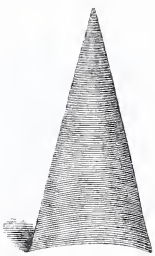


Conical—also flat in one direction and curved convexly in the other, but diminishing in size from one end to the other, as the sides of a sugar-loaf.

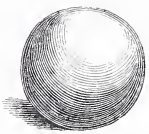


Funnel-shaped—the reverse of conical, flat in one direction and concave in the other, but

diminishing from one end to the other, as the inside of a funnel.



Globular—curved convexly in every direction, as the surface of a ball.



Pocular—the reverse of globular, concave in every direction, as the inside of a cup.



Surfaces may also be seen in different posi-

tions—vertical, as the side of a wall—

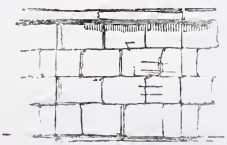


horizontal, as the top of a cube—

and inclined, as the roof of a house.



These may also be—parallel to the surface of the picture, as a wall directly in front of the spectator;—



perpendicular to the picture, as the side of a house,



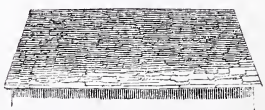
or top of a cube,



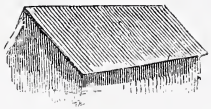
receding directly from the spectator; — and inclined—vertically, as the side of a house of which the corner is opposite to the spectator;—



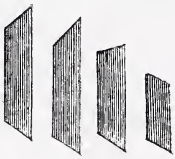
horizontally, as the roof of a house in front of the spectator; —



and diagonally, as the roof of a house of which one corner is presented to the spectator.

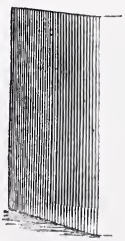


The alteration in the form by linear perspective, or the pictorial appearance of flat square surfaces in a vertical position receding from the eye, will be found to be the same as has been mentioned to appear when receding in the horizontal position.

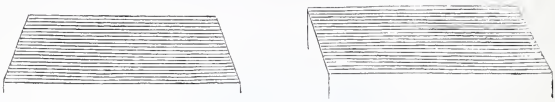


The same will be found when the square recedes in an inclined position, whether vertical,





or horizontal,



or diagonal;



but the diminution, both in width and depth, will be in a less degree.

Circular surfaces receding from the eye, whether in a vertical, horizontal, or inclined position, assume an oval form, more or less deep in proportion to its being much below or nearly on a level with the eye in a horizontal position;



or, in the case of vertical surfaces, as it is more on one side or nearly in front of the eye.





But these variations will be considered in the course of the work. It is first necessary to point out the effects of light and aërial perspective upon the various surfaces, that the two means of appreciating and of representing forms may go hand in hand.

Section II.

LIGHTS AND SHADOWS.

Lights fall upon those parts of surfaces which are nearest to the illuminating power, and from thence graduate, through what are called half tints, to those parts which turn from the illuminating power and thereby sink into shadow. On solid objects, whether angular, globular, cylindrical, or conical, the shadows are on the



opposite side to the lights. These are the shadows incidental to the forms of the objects themselves, and can only be caused by the other side being in the light. These shadows are modified by reflections from whatever objects

may be near them, but on the side most distant from the light.

Neither the brightest light, nor the deepest shadow, should ever be upon the extreme outline of any object. It is possible that circumstances may occur when this may *appear* to be the case in nature; but art requires a selection, and not an indiscriminate imitation, which Fuseli calls "an ungovernable itch for copying" whatever may be found, and tells us "destroyed Guercino's claim to be considered a great master of the art."

Breadth of light and shadow being one of the first requisites in Drawing as a fine art, as has been pointed out in the Sketcher's Manual, such a subjection to the illuminating power as will most readily afford it, should be chosen for the exhibition of any object by the amateur. And it is questionable whether, as a point of taste, it may not be also most advisable, that the works of professional artists should be constructed with a similar simplicity of light and shadow, though the achievement of technical difficulties holds out a temptation to the skilful to display their powers: but this will afford only

a species of mountebank merit, as it reduces the art from an intellectual exertion to a handicraft trickery or *leger-de-main.* Simple light and shadow has this advantage also, that it is instantly comprehended, and the legitimate object of the art, that of communicating ideas, is universally effected.

Unusual or unexpected effects of light and shadow, in the hands of an experienced professor, may be adapted to produce poetical effects in the higher walks of art, but should be sparingly introduced in general subjects, and are not recommended to the amateur, unless his attainments should entitle him to take his place beside the professional artist who has devoted himself to the highest purposes of the fine arts, in which case he will not need any instruction in the practical department. But the beginner, whether a professional student or an amateur, for whom the present work is intended, will do well to confine himself to the most simple and most explanatory light and shadow, in which he will be countenanced by most if not all of the finest works of Art in ancient and modern times. The

public are apt to be caught with the novelty of fantastic conceits, and fanciful effects and contrasts of different kinds of light, such as lamplight and moonlight together in the same picture, but unless these are made subservient to some higher intent, they soon fall to their proper estimation as only the follies of a day.

But simplicity of light and shadow, by reason of its greater apparent truth, will always command a more lasting attention; it assists to produce grandeur, tends to save grace from lapsing into affectation, displays the charms of beauty, and confers a dignity upon mere imitation. And if of such value in the production of works of Art, by how much more valuable—may it not be said, indispensable?—it must be to the sketcher who desires to preserve the traces of a route through which he passes, whether for his own gratification or that of his friends. For the former purpose, it is true, they may be in a species of short hand, intelligible only to the party himself; but for the latter, the sketches must convey the impression of the objects they profess to represent, or they

will fail to give the impression desired to either party; for there is a canker of dissatisfaction that arises from being misunderstood, which is akin to an evil conscience, and whispers that we may not be altogether free from blame, or the imputation of want of skill.

Simplicity of light and shadow requires that the light should come only from one source; and unless the representation of that source, as of a candle, the sun, or moon, be introduced into the picture, it must be where there is most reason to expect to find it.

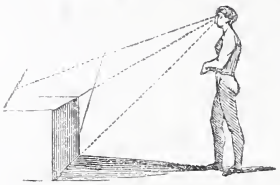
Light, in nature, generally comes from above, except at the rising or setting of the sun or moon, or when it is produced by artificial means. This affords the first general guiding principle.

A second is derived from the circumstance that all unpolished surfaces, as they recede from the eye or from the light, become apparently darker, and technically are said to fall into half-tint. As the face which recedes, even when illumined, naturally falls into a half-tint, half-tint or shadow, by association, conveys an impression of receding; and thus it is indicated that receding

surfaces are the most proper to receive the shadow: for to throw a light upon a receding surface, is to counteract the usual effect of Nature,—to violate apparent truth, and to present to the spectator a species of deception.

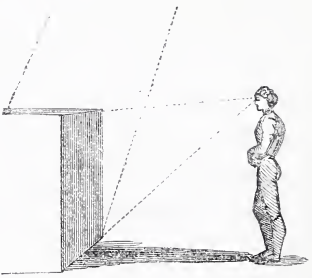
But in the case of upper surfaces, except when inclined, these two principles come into partial opposition; for while the natural situation of the source of light on high, indicates the upper surface as the most proper to receive the light, the circumstance of its receding from the eye, indicates it as less proper to receive the light, than the vertical surface in front. This, however, is modified by the circumstance, that although horizontal surfaces recede from the eye in a greater degree than vertical faces in front, the latter recede more than horizontal surfaces from the illuminating power; so that it remains for the draughtsman to select whichever surface may be most suited for his purpose to be represented the lighter.

As the eye of the spectator must be above any object of which the horizontal top is seen, both the top and the front must recede from the



eye: and as the upper surface will in the natural course receive the most light, it will generally be best to give that the advantage over the front in a slight degree.

On the other hand, if the upper surface of the object be nearly as high as the eye of the



spectator, it will recede more suddenly from the eye than the front will recede from the light; and then the front should be made the lightest.

It may be added, that this opposition between the two principles will only come into play when horizontal surfaces and vertical faces in front are represented in combination, as the front and top of a cube, or the front of a house and the ground; and the treatment must then be regulated by the height of the horizontal surface in relation to the height of the eye.

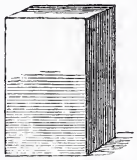
Receding vertical faces, or sides, recede from both the light and the spectator, and thus are by two causes reduced to half-tint. Here there is no opposition, but the above-mentioned principles equally indicate that the illuminating power should be so situated with regard to a receding side that the natural consequence of receding—falling into a half-tint—should be seconded by that side being made to receive the shadow. The



representation then assimilates with the instinctive

anticipations of the beholder, and the intention of the draughtsman is instantaneously appreciated.

From hence we may deduce a general principle, that the light should be thrown upon horizontal



surfaces, and be graduated as they recede, and upon the upper part of vertical surfaces in front; and that vertical receding faces should be represented in shadow. Exceptions will necessarily occur, which will be noticed in the course of the work.

Surfaces which are inclined, from the eye but to the light, whether horizontally as the roof of



a house,—or vertically as the side of a cube, of

which the corner is presented to the spectator,



receive light more strongly than any others, and particularly so when inclined, as the side of a cone or of a pyramid presenting an angle to the





light and to the spectator of the same degree. They recede less either from the eye of the spectator, or from the light, than any other surfaces. When inclined from the light, as the side of an inverted cone or pyramid, they fall into





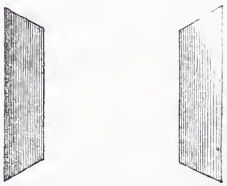
half-tint or shadow.

Flat surfaces, when presented in front of the eye, with the source of light above, and partially on one side, as previously recommended, will be imperceptibly graduated into half-tint from the upper corner nearest the light to the other



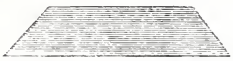
extremities. The graduation must be quite even if the surface be intended to be smooth.

If the surface recede perpendicularly, as a wall, the upper corner nearest the spectator will be the lightest, and it will graduate from thence into half-tint. But if, as has been advised, this face



is represented in shadow, it will be darkest at the nearest edge, and graduate from thence.

If it recede horizontally, as the ground, it will



graduate from that side of the front which is nearest to the source of light.

The vertical forms of receding surfaces are indicated by the direction assumed by the half-tints or shadows.

If flat, as the side of a house or wall, the



half-tint or shadow must be made straight;—If curved, as the side of a fallen column or



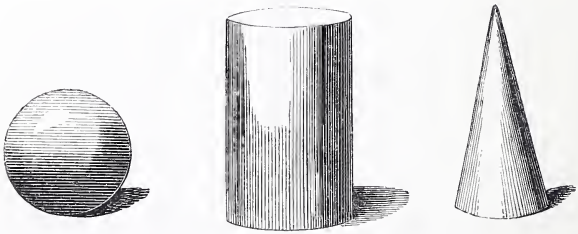
cylinder, the shape of the half-tint or shadow must follow the form and be curved;

And so with all other forms, however regular



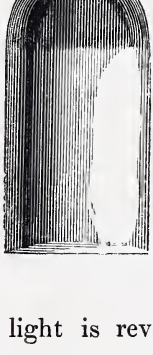
or irregular they may be.

But when the objects are globular or horizontally cylindrical, as the side of a column, cone, or ball,



the extreme outline receives a delicate reflected light, and the darkest part of the half-tint is not at the extreme boundary. So with the shaded side; from the highest light it graduates through half-tints to the deepest shadow, beyond which is perceived a reflection by which the globular or cylindrical character is represented.

If the surface be concave, as a niche, the



situation of the light is reversed; the darkest side is nearest the source of light; but there is the same arrangement of half-tints and reflections as on a convex surface. The darkest part of the half-tint and of the shadow are within the edges, which are bounded by reflections.

The reflections are stronger than those upon convex surfaces.

But here we approach another point that requires some particular notice. The *character* of surfaces, whether as parts of solid bodies or mere superficies, is given by those shadows which may be called *incidental,* as arising solely from the

shapes of the surfaces or objects of which they form a part: But projection or relief is indicated by the interception of light by objects, and by the shadows cast by them upon adjoining objects. These are distinguished as cast shadows.

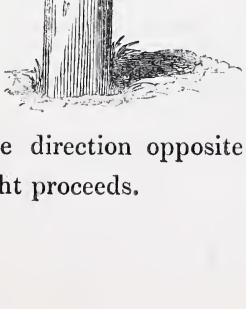
Section III.

CAST SHADOWS.

Cast shadows, or shadows caused by objects intercepting the light, can only be thrown by objects upon which the light falls, or which are technically said to be in the light.

And they can only be thrown *upon* those places or objects, or parts of objects, which are also technically in the light, and which would have received the light, if the body intercepting it and casting the shadow, had been withdrawn.

Cast shadows are thrown by objects on the

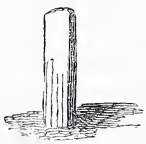


side, or in the direction opposite to that from whence the light proceeds.

In nature they are very indefinite, unless the light proceeds from a distinct and limited source, — as the sun or moon, a window or candle:



but in representation, it is necessary to make them comparatively definite, even though the representation professes to be an imitation of an object under the influence of broad day-light. At





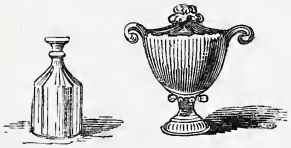
the same time it is adviseable to moderate in representation, the very definite shadows produced by the sun or a candle.

Cast shadows vary in degree with the opacity or transparency of the objects by which they are thrown, and also with the degree of brilliancy of the source of light by which the objects are illumined.

When the light proceeds from a small luminary, as a candle or small aperture, the shadows are

strong: but when it proceeds from the sun or open day-light, the shadows are so much modified by the reflection and refraction of the atmosphere, that they appear less strong.

Subject to these various influences of different degrees of light, transparent objects throw very



slight and delicate shadows: but opaque objects cast strong shadows.

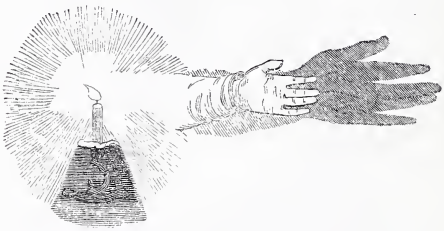


Cast shadows also vary in degree of strength

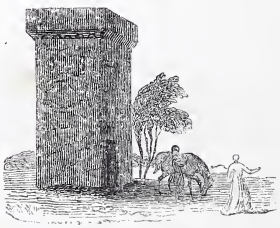
with the distance of the object intercepting the light: being strongest when the object is near, and more feeble when the object is far off.

The size of these shadows depends upon the size and situation of the luminary in relation to the object intercepting the light.

If the light be small in comparison with the object, the shadow will increase in size as it



recedes from the object casting it, or as the object upon which it is thrown becomes more distant from the object which intercepts the light. While, on the other hand, if the luminary be large



in proportion to the object casting the shadow, it will diminish as it recedes, and will only affect objects within a certain distance.

If the light be high above the object the cast shadow will be short;

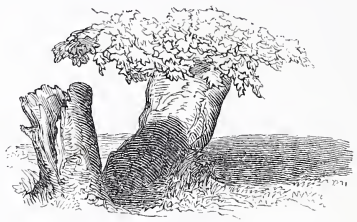


If low, as at sun-set, the shadows will be long.



Cast shadows occasioned by solid and opaque bodies, are stronger than incidental shadows, unless they are so extensive as to be greatly acted upon by reflection. And they are rendered still more so in appearance, by their vivid contrast with the light; the darkest part of the cast shadow being in immediate contact with the

brightest part of the light, unless the whole of the second object be obscured by the interception



of the light;—the darkest part of the shadow will be found on that spot which would have been the lightest but for the interposition of the object casting the shadow.

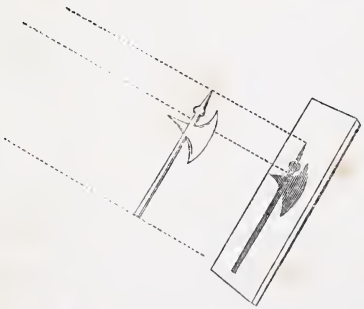
Incidental shadows will be rendered less forcible, and will become more subject to the influence of reflection, within the extent of the cast shadow.

In shape, cast shadows are modified by the form of the surface upon which they are thrown.

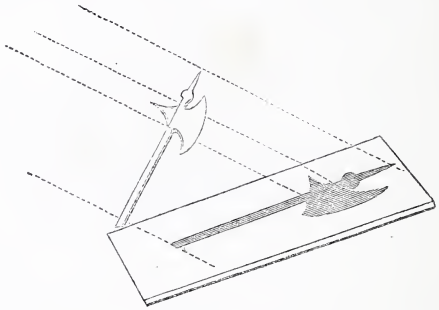
Upon flat surfaces they resemble the shape of the object by which they are occasioned, as seen from the spot from whence the light proceeds, more or less distorted as the direction of the

plane of the surface receiving them may be turned from that exactly perpendicular to, (or forming a right angle on every side with,) the direction of the rays of light.

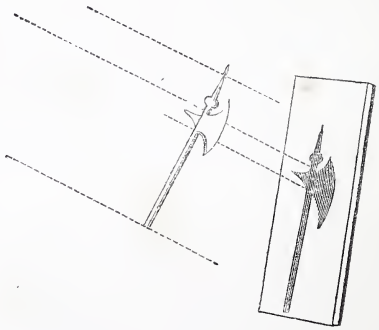
If the source of light be so situated that the rays descend in an angle from left to right, or vice versâ, and the plane of the surface, on which the shadow is to be cast, be so placed as to receive the rays of light at a right angle, or, as it is termed, perpendicularly, and any object is interposed in such a direction, that its side or profile is also perpendicular to the rays of light, the cast shadow will closely resemble the shape of the object by which it is thrown, subject in size to the relative proportion of the luminary.



As the plane of the surface is turned from the right angle with the rays of light, the shape of



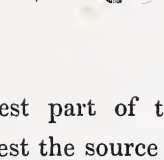
the shadow becomes distorted, by the increase in

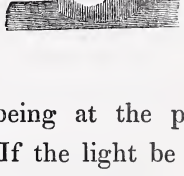


the size of those parts which are more *distant* from the luminary, if it be *small*, and more *close* to it, if it be *large*.

Upon convex surfaces, as every point, except one, must decline from the right angle with the rays of light, and as each succeeding point must depart more and more from the perpendicularity, the shapes of the shadows are very much distorted, and differ from the shapes of the objects casting them, in proportion to the degree of convexity of the surface upon which they are thrown.

If the light be high, the outline of a shadow, that would have been straight upon a flat surface, becomes curved upon a convex surface; the



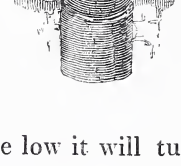


highest part of the curve being at the point nearest the source of light. If the light be low, the curve will be in the opposite direction, the middle of the curve being still nearest to the source of light.

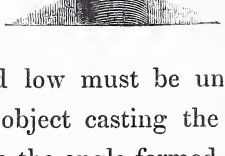
Upon concave surfaces, these curves are in exactly reversed positions: the middle of the

curve being at the point most distant from the source of light.

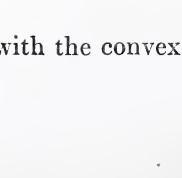
If the light be high the curve will turn upwards.

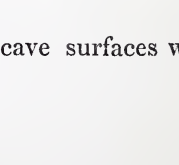


If the light be low it will turn downwards.



By high and low must be understood above and below the object casting the shadow. And in proportion to the angle formed by the rays of

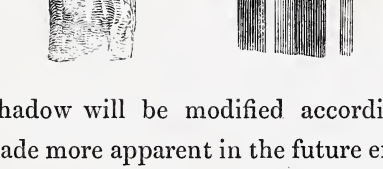




light with the convex or concave surfaces will be

the degrees of curvature of the line of shadow. The more acute the angle, the more decided or sudden will be the curve.

If the surface upon which the shadow is thrown be angular or compounded of curves, the shape



of the shadow will be modified accordingly, as will be made more apparent in the future examples.

It has been stated that in Imitative Art the light must be admitted from only one source,—that the cast shadows must be definite, as to boundaries, as though produced by light from one source, but that they should not be so definite in shape as they appear when produced by the light of the sun or a candle. To this it may be added that the chief use of cast shadows, after that of expressing relief, or the projection of the object by which they are thrown, is to convey an impression of the form of the surface or surfaces *upon which* they may be thrown, rather than to

follow the intricacies of the shape of the object by which the light is intercepted. And for this purpose, it is of more importance that the shape of the cast shadow should follow the projections, hollows, and flatnesses of the surface upon which it is thrown, always keeping in mind the general form of the surface, rather than that the student or amateur should perplex himself, and perhaps his spectator, with an accurate imitation of the shape of the shadow of the individual object, as it would appear upon a surface of such a compound form. The general character of the shape of the shadow of the object should undoubtedly be kept in mind, but it should not be allowed to interfere with the use of the shadow as a means of describing the surface upon which it falls.

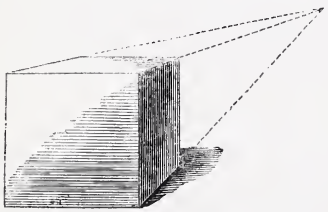
The object of representation or Imitative Art is not accurate imitation, but the expression, or conveying impressions of forms. It may *be* true and not *appear* true; it is then a failure. It may *be* inaccurate but *appear* correct; it is then successful.

CHAPTER III.

THE APPLICATION OF THE FOREGOING PRINCIPLES.

To apply the foregoing principles of Imitative Art to the representation of objects, it will be well to commence with simple forms: and thence proceeding to some of the more complicated, to shew how they may be generalized to comparative simplicity.

If a cube is to be represented, it will be made



most intelligible, as has already been stated, by

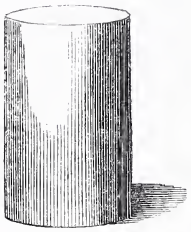
throwing the light upon the upper surface, and by throwing the receding face into shadow. The upper surface will diminish in width as it recedes, and will graduate into a delicate half-tint from the corner nearest the light. From the same corner, the front, which will be unaltered in shape, however near or far off it is intended to be, will also graduate into a half-tint rather darker than the upper surface. The receding face will diminish in height as it recedes: and the shadow will be darkest close to the front and from thence graduate slightly into half-tint. The three lines which bound the sides of the top and the base of the side, must always run to one point. The cast shadow must incline diagonally from the front, graduating from the nearest point, which will be darker than the rest. Its length will be in proportion to the height of the light; short if the light be high, long if it be low.

It may here be observed that in representing a cube or any object of similar shape, without a back-ground or accompaniment, it is perfectly immaterial where the point is situated to which the three receding lines are to be drawn in the

preceding example. It is then only necessary, but this is indispensable, that they should all be drawn to the same point. But if there be an horizon the point must be on that line: and if there be more than one object of cubical form in the same drawing, the points governing the receding lines, must all be exactly at the same height one with another. And if any two or more of these objects present one of the faces of the cubical form in full, or as it is termed in technical language, parallel with the surface of the picture, the receding lines of each of these objects must be drawn to one and the same point. For it is a fundamental rule in Perspective that all lines receding from the spectator in the same degree or direction, or parallel one to another, must be drawn to one point.

If a cylinder is to be represented, the upper surface will be of an oval form, more or less depressed, as it is supposed to be nearly on a level or below the eye. The base line must be made part of an oval. As in the previous example the light will graduate into a delicate half-tint from the point which is nearest the source of

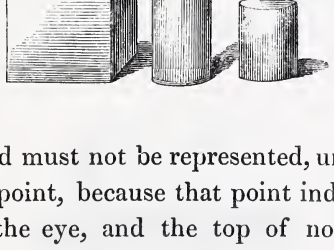
light and the spectator: immediately under which a vertical light will be found decreasing in



brilliancy as it descends along the front, and graduating on the side from whence the light proceeds into a half-tint softened at the outline by a delicate reflection, and on the other side into a depth of shadow also softened at the outline by a reflection. The cast shadows must incline as before, and will depend in length upon the height of the illuminating power.

It may not be amiss here to repeat, that the upper surface of anything will not be seen unless the eye be above it; therefore, when several objects are represented in the same drawing or picture, the tops or upper surfaces of those only must be shown which are *below* the horizontal

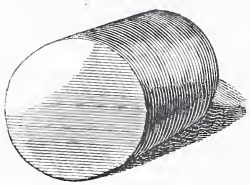
line, as that is always the height the eye is supposed to be. It has been stated that if an horizon be introduced, the point or points governing the receding lines of squares, must be on that line, and that if there be no horizon, but more than one point, all the points must be upon the same line. This line is the height of the eye, and would be the horizon if one were introduced. It will scarcely be necessary to add that if any one point, for the purpose of governing the receding lines, be introduced into a drawing or picture, the top of a cylinder in the same drawing could not



be seen, and must not be represented, unless it be *below* that point, because that point indicates the height of the eye, and the top of nothing can be seen unless the eye be above it.

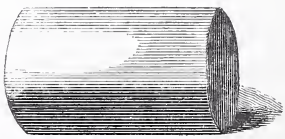
If the cylinder be in a horizontal direction, as

lying on the ground, with a flat end nearest the spectator, the flat surface will be graduated as in the front of a cube, and the receding cylindrical surface diminishing in thickness to a point upon the horizon as it recedes, will be graduated from a point on the upper surface nearest the source of light into a half-tint as it recedes from the



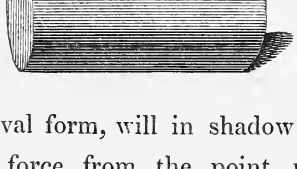
light and the spectator, until it reaches that part of the surface which begins to turn from the light, and here it will sink into shadow softened by a reflection at the lower outline.

If the cylindrical surface be presented to the



spectator, a horizontal light, graduated from the

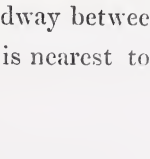
extremity nearest the illumining power, will deepen into a half-tint softened by a delicate reflection at the upper outline, and into a shadow softened by a reflection at the lower outline. The



flat end, of oval form, will in shadow or in light diminish in force from the point nearest the horizontal light:—the shadow will be softened by reflection, the light sink into half-tint as before described.

The cast shadows in both instances as before.

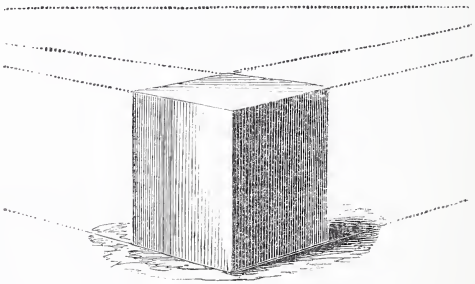
If the surface be globular, and under a similar disposition of light, the brightest point will be on



that part nearly midway between the centre and the outline, which is nearest to the illuminating

power and the spectator, from whence it will graduate into a half-tint, softened by a delicate reflection on the outline nearest the source of light, and subsiding into a deep shadow, also softened by a reflection on the side opposite to, or turning from the light. The cast shadow as before.

If a cube is to be represented with one corner nearest to the spectator, the upper surface will be



of a lozenge form, more or less depressed as it is nearly on a level with or much below the eye. The light will graduate into a half-tint from the corner in front. Both sides will diminish in height as they recede, the upper and lower lines being drawn to the same point which, as before stated, must be upon the horizontal line, or on the

level with the eye. These points which govern the boundaries of the sides, for the reasons previously given, must also govern the other two outlines of the top which are parallel with the first, and thus the degree of depression or exact shape of the lozenge suited to the sides is given. The brightest light and the darkest shadow on the two sides are close to the upper corner of the front, from whence they diminish in force as they recede. The cast shadow as before.

The upright lines in all the foregoing instances must be exactly vertical.

If an upright cone is to be represented, a similar arrangement of lights and shadows must be made to those requisite for the representation of



a cylinder, but diminishing to the summit in proportion to the shape of the cone, the brightest light descends from the summit in a diagonal line,

to the base which must be made part of an oval, more or less curved as the height of the eye is much or little above it. The light graduates on the light side into a half-tint softened by a delicate reflection, and on the other side into a shadow also softened by a reflection. Unless the light be rather low, the incidental shadow will not be so dark as that on a cylinder or cube, and the cast shadow will be less extensive, but otherwise the same as before.

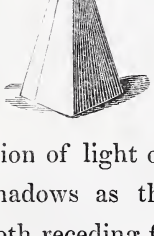
If a pyramid or obelisk is to be represented with one of the faces parallel with the picture, the



only variation from the method of representing a cube already mentioned, will be in the omission of the upper surface, and a more even, or less graduated light upon the front. The front and sides will be triangular, meeting in a point at the

summit, the base line of the side must incline to a point on the horizon or level of the eye.

If an angle is to be presented in front, the method of representing a cube in similar position is to be adopted, with the same variation as in the last example, the omission of the upper surface,



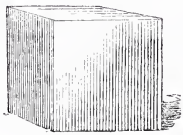
and a greater diffusion of light on the illuminated side. The cast shadows as that of the cone. The base lines of both receding faces must incline to points upon the horizon or level of the eye, as in the cube.

These include the principal appearances of vertical and horizontal and inclined surfaces: and some of their effects will be traced in all objects similarly situated, as will hereafter be pointed out. For however rugged or rough a surface may be, it will approach a flat, or a curve, or an angle, or a compound thereof, when all

these effects must be present and represented. And when represented in this way they will be most satisfactory to the spectator, and as such best suited to answer the purposes of Imitative Art.

But in certain cases it may be desirable, or impossible to be avoided, to have both faces of a cube illuminated, when the following effects will take place.

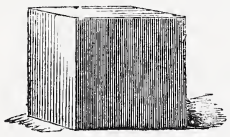
If the luminary be before the object, the upper corner of the front will be lightest on the side



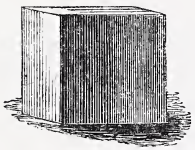
nearest to the source of light, and from thence it will graduate into a half-tint: the side will also graduate into a half-tint from the corresponding corner, but the scale of light on the whole side will be lower than that of the front.

If the luminary be at the side, an opposite effect will take place, and the side of the cube will be comparatively lighter than the front,

but still with the same graduation of tint, as the surfaces recede from the light and the spectator.



If, on the other hand, the source of light be rather behind the cube, a conflicting effect takes place, from the circumstance of the point nearest the illuminating power being farthest off from

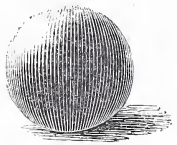


the spectator. In this case there will be but little graduation on the side, and the whole of the front will be in half-tint, darkest at the upper corner nearest to the light, the lower being modified by reflection from the ground or surface upon which the object is standing.

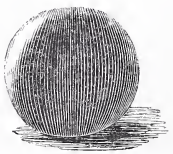
In all these cases, the direction of the cast

shadow varies with the situation of the illuminating power, and comes forward on the one side as the luminary recedes on the other. It will be most agreeable when inclining forward or backward.

As the source of light recedes behind a globe, the incidental shadow will spread and rise until it covers nearly the whole of the surface presented



to the spectator, when the reflection will be observed to become more centrical and to be flanked by another part of the shadow, and another reflection will be seen to soften the



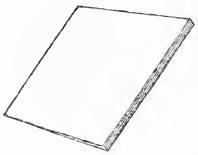
outline. The cast shadow will come forward as the luminary retires.

But the slightest inspection will show how inefficient these appearances are to convey the impressions desired, in comparison with those produced by the disposition of light previously recommended.

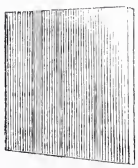
Section 2.

POLISHED SURFACES.

Flat polished surfaces when placed at some particular angles with the light reflect the whole



of it and appear white. In all other directions they sink into deep half-tints, frequently so dark



as to amount to a total absorption of light, and to be miscalled shadow, of which polished bodies are in a great measure unsusceptible in consequence of the vivid reflections they afford. When placed

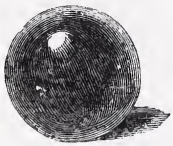
in such situations as not to reflect the light from the whole surface, there may be introduced a shining light at the corner nearest to the luminary and the spectator, which must be abruptly lost or rather very suddenly graduated into half-tint.

On sides which, if unpolished, would receive a shadow, a strong reflection will be visible,



graduating from the most distant lower extremity.

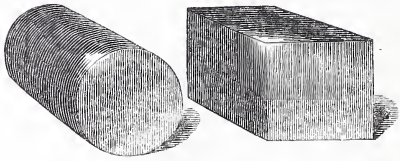
On round polished bodies the principal light



appears to be placed in the centre of a mass of dark on the most prominent part, which again is

surrounded by secondary lights, dark half-tints, and reflections,—the outline on all sides being comparatively light.

Receding surfaces, whether cylindrical or flat, become of a dark half-tint, and rarely exhibit their shadow or light, unless it be a point of



brilliancy at the extremity nearest to the eye of the spectator.

Section 3.

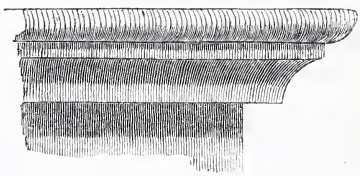
PROJECTION AND RELIEF.

It has been stated that projection and relief are represented by means of Cast Shadows; and the general principles of Cast Shadows have been detailed, and further illustrated by subsequent examples of objects upon horizontal surfaces. But it is requisite to convey the impression of projections from vertical surfaces and surfaces of various forms. The most effectual method of doing this will be the subject of the present chapter; in the course of which will be pointed out and exemplified the use of Cast Shadows in describing the form of the surface or surfaces upon which they are received.

All projections from flat surfaces will have lights upon the most prominent parts, incidental shadows and reflections, and will also cast shadows

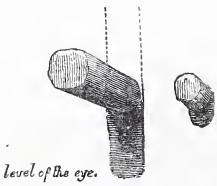
in proportion to the degree in which they project, or stand out.

If the projection be of the nature of a cornice,



it will be lighted similarly to the horizontal cylinder previously described, and the cast shadows will be parallel with it below.

If the projection be of the nature of a nail in



a wall, it should always be represented on one side or the other of the spectator, and above or

below the eye. It will then incline to some point on a level with the eye, in the same manner as the receding lines of a cube previously described. The lightest part will be at the most prominent point at the upper side nearest the light, from whence it will graduate to the deepest shadow, which is at the lower side of the prominent extremity, and from thence the light and shadow graduate as they recede, in a similar manner to the sides of the cube and cylinder previously described. The cast shadows descend from the spot where the projecting object touches the vertical surface, in the direction of the rays of light. If they are thrown vertically, the shadow descends vertically, as in the last cut; if they are thrown in a diagonal direction from one side, the shadow declines to the other.



In proportion to the extent of projection will be the length of the shadow. By the situation

of the luminary, however, the length may be increased to any extent; but it will be adviseable to make the cast shadows nearly the real length of the projection, and never to exceed that unless for some peculiar purpose.

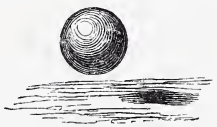
If the projecting object be quite detached from the wall, as something suspended in front of it, the cast shadow will not touch or proceed immediately from the object, as in the previous instances, but the object, of whatever form it may be, must be represented as if it were not intended to put any cast shadow, and that must be added at a little distance from the object in the direction, but on the opposite side to that from which



the rays of light descend. In proportion to the distance the object is to be detached from the

wall or surface must the cast shadow be distant from it.

The effect of objects resting upon horizontal surfaces has been pointed out in the previous examples; but if the object is to be represented as above the surface and not in contact, as a ball



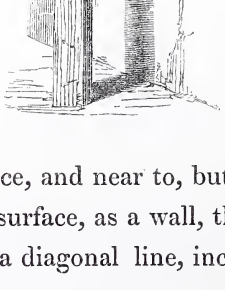
bounding, or anything suspended over the ground, the cast shadow, as in the last instance, must be



at a distance from the object in the direction the light is supposed to fall.

The difference in the shape of the cast shadow will indicate whether the surface upon which it falls be vertical, horizontal, or inclined. If the first, it will resemble the shape of the object, but elongated in the direction of the light. If the second, it will be of depressed shape, about the same length, but much narrower than the object by which it is thrown. And if the last, it will most nearly resemble the actual shape and proportion of the object, as it is scarcely at all affected by the angle at which the light descends, as previously explained, or by perspective.

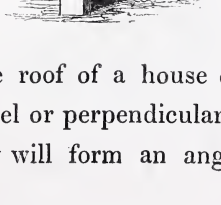
If an upright object be standing upon a



horizontal surface, and near to, but not in contact with a vertical surface, as a wall, the cast shadow will proceed in a diagonal line, inclining upwards

until it reaches the base of the wall, from whence it will rise in a vertical direction to a height which is governed by the situation of the luminary. A line drawn in the direction the rays of light are supposed or intended to come, and touching the top of the object which casts the shadow, will give the height to which it must extend up the wall or vertical surface. This is the case, whether the vertical surface is either in front of the spectator, as it is termed parallel with the picture, or directly receding from the spectator —perpendicular to the picture, or inclined as the wall of a house, of which the corner is presented.

If, instead of being vertical, the surface be

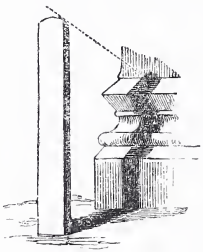


inclined, as the roof of a house or a bank, but otherwise parallel or perpendicular to the picture, the cast shadow will form an angle at the base

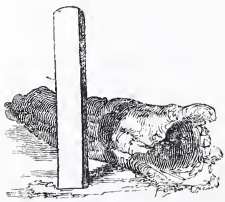
of the bank, proportionate to the degree of slope that the bank is desired to appear. If it slope much the angle will be very small; if it slope little the angle will be very great.

The height or length of the shadows in all these instances is determined by the line touching the summit of the object casting the shadow, drawn in the direction of the rays of light.

If the surface be compound, as partly vertical,



partly sloped, convex or concave as the base of a column, or the trunk of a tree, the cast shadow

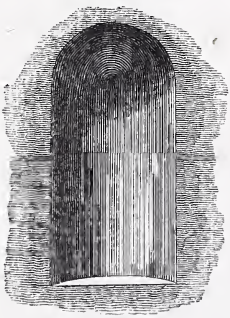


must follow all the varieties of shape; the

height to which it must extend being determined as before.

Allied to projection are the appearances of hollows, as niches and archways, by reason of the comparative projection of the general mass in which they are found. Their incidental shadows partake of the nature of cast shadows, because the prominent edge of the upper side, besides receiving its own incidental shadow in consequence of retiring from the light, casts a shadow upon the hollow part beneath it.

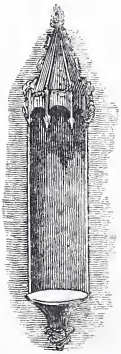
A niche of the common form will be made



out by a vertical shadow up one side at a little

distance within the edge, and expanding into an oval form at the top, within which will be found a reflection. The principal light, as has been elsewhere explained, will fall upon the horizontal base, compared with which the vertical face in which the niche exists will be of a half-tint.

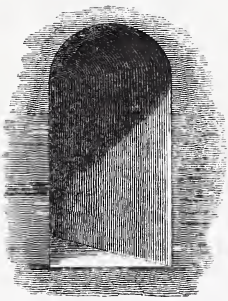
If it be desired to convert it into a Gothic niche,



the prominent canopy will deepen the oval form of the upper part of the shadow, and the lower edge of it will be serrated by the shadows cast by the depending points.

If, instead of making the upper part of the shadow oval, the returning line be made straight

after it has passed the curvature of the upper



edge, it will convey the impression of an arch.

CHAPTER IV.

IRREGULAR FORMS.

SECTION 1.

BUILDINGS.

FROM the regular and general forms described in the previous chapters, the transition to the irregularities of natural objects is very easy.

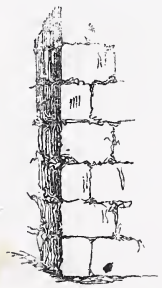
All buildings will approximate to the cube or cylinder, and must be treated accordingly. Receding faces should not receive the light when the face parallel to the picture is introduced, unless this should be unavoidable. (Plate 1, fig. 1.)

If buildings are represented opposite to each other, as the sides of a street or quadrangle, one side must be light and the other dark.* But in such

* Sketcher's Manual.

cases it will be best to avoid showing much of the nearer faces parallel with the surface of the drawing or picture, anb to throw them into half-tint, by placing the illuminating power on a line with them. (Plate 1, fig. 2.)

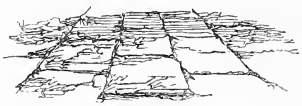
The corners of buildings should never be represented as sharp, as if they had only that instant been completed by the mason; but a more or less



broken character should be given. The appearance of the corners of dricks and stones having been broken away may be introduced with good effect.

The same should be done with pavements; the corners of the slabs should be represented as

slightly broken, and here and there a crack may be introduced across the stones; so as to break up



the uniformity and stiffness of smoothness, and to obtain as much, as is compatible with the nature of the building or pavement, of the richness and pictorial beauty of roughness.

Section 2.

ROCKS.

Unhewn rocks, though more irregular in form than the last examples, from their angularities also resemble a cube and pyramid, and should be illumined in the same manner. The light should be thrown from above and rather on one side, so that the sloping or inclined and horizontal upper surfaces should be most illumined; the faces parallel with the picture second, and the retiring faces should be thrown into shadow. (Plate 2, fig. 1.)

But the illumining power should be so placed with regard to broken surfaces, as to throw the principal light upon the largest parts, and thus afford breadth. (Plate 2, fig. 2.) For if the light

be thrown upon a very rugged or broken surface, it will be cut up into small portions, (Plate 2, fig. 3,) and require some modification in treatment to produce the appearance termed breadth, which in the Sketcher's Manual has been shown to be indispensable to Pictorial Effect, and which confers an agreeable character when there is no intention or desire to make a picture.

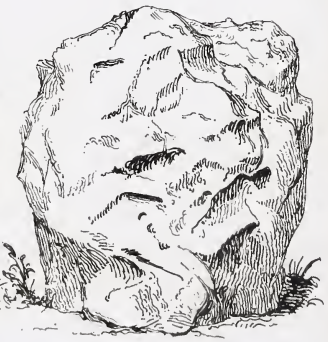
1



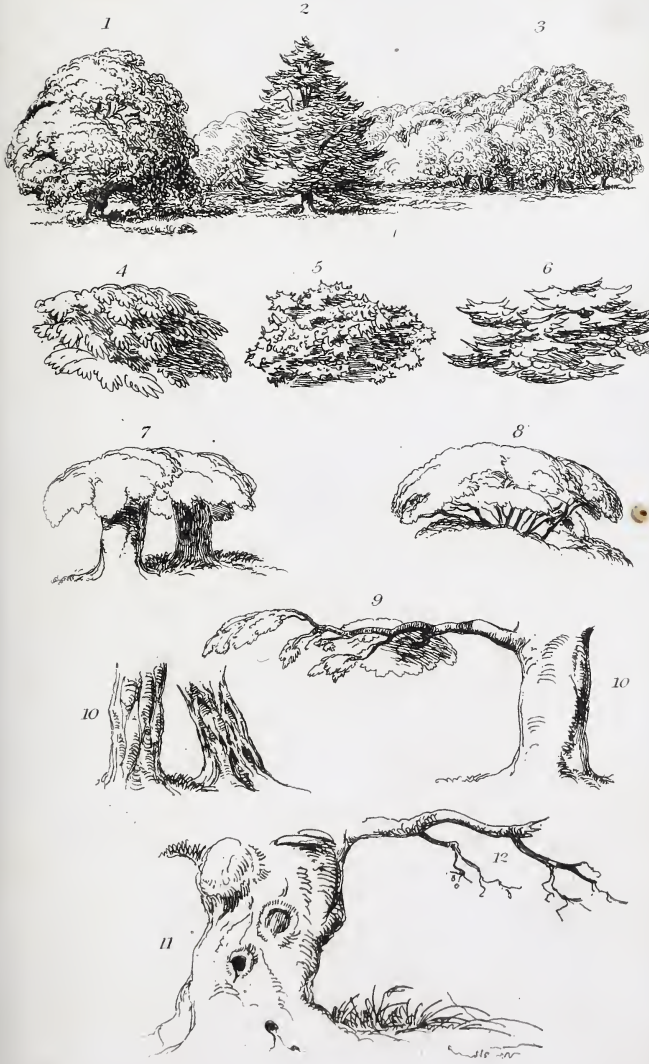
2



3



Darton & Clark, Holborn Hill.



Darton & Clark Holborn Hill.

Section 3.

TREES.

The general forms of Trees approximate to globular or conical shapes, and should be similarly illumined. The light should be on the upper part near one side, from whence it will graduate irregularly to the shadow and reflection on the other side and at the base. (Plate 3, figs. 1 and 2.)

When a group of trees or copse is represented, the outlines of the tops on the light side will be relieved light against those behind them. (Plate 3, fig. 3.)

The size and characters of the foliage should be indicated by the proportion and shape of the touches, principally in the light. (Plate 3, figs.

4, 5, and 6.) In the shadows it is of less consequence, — by some persons it is contended that no touch should be visible, — but as the amateur advances in knowledge he will be less contented with slurring over any parts, and will endeavour to make his execution characteristic throughout, without disturbing the breadth of effect.

The forms of the stems of trees approach that of a cylinder, and they should receive similar treatment. But the masses of foliage will generally cast a shadow upon the upper part, and sometimes over the whole stem. (Plate 3, fig. 7.) The branches under the principal upper masses of foliage should generally be relieved as dark against the light seen through, whether the sky or the illumined leaves afford the light. (Plate 3, fig. 8.)

In treating stems and branches of trees it is advisable to indicate the irregularity of the cylindrical surface by the unequal width of the shadows, and to add some curved cross lines, by which the direction of the stem or branch will be expressed. (Plate 3, fig. 9.)

" If the stem or branch incline from the spectator, the cross lines must curve over; if to the

spectator, the cross lines must curve under."* If



branches project laterally, the lines must be nearly straight, and as the branches turn to or from the spectator, become more or less curved in proportion to the form of the branch. (Plate 3, fig. 9.)

If the stems are corrugated or ribbed, these cross lines may be made to indicate the character of the corrugation, whether convex or flattened, or concave. (Plate 3, fig. 10.)

Wounds in the bark are frequently found which catch light upon the swelling rim, and are dark beneath. These sometimes penetrate to the wood, and a hole results, which must be indicated by a shadow. (Plate 3, fig. 11.)

* Sketcher's Manual.

Bossy projections and fungi receive light on the upper part, and fall into shadow below. They sometimes also cast a shadow. (Plate 3, fig. 11.) Dead branches, and some broken, should be also introduced. (Plate 3, fig. 12.)

All these accidents of nature, as they are technically termed, give great character.

Section 4.

FIGURES.

Human figures approximate in general form and proportion to a cylinder or cone, surmounted by a globe, as they may be draped, and the light should be thrown upon the upper part, from whence it should graduate as it descends. (Plate 4, fig. 1.)

The light should fall upon the head, as will presently be more fully described, and upon the chest; and the rest of the figure should be kept in half-tint; unless in long drapery as a gown, which assumes a conical form, and will receive a light on its whole height or length; but here some

slight modification will be advisable, so as under all circumstances to keep the upper part of the figure rather the lightest. (Plate 4, fig. 2.)

1



2



Darton & Clark, Holborn Hill.

Section 5.

HEADS.

If a head is to be represented, it should be treated in a similar manner to a globe, and should receive the light on that side which will afford the greatest breadth.

On what is technically termed a three-quarter view of the head, the brightest light will be upon the forehead, cheek-bone, and nose, from whence it should graduate to the retiring side and the chin. The brow will receive light in proportion to its prominence, and under it will be perceived a shadow strongest between the eye and the nose. The light will again glance upon the cheek-bone, graduating up to the hollow under the eye, and

down to form the oval of the cheek. A light will run down the line of the nose, glance upon the point of the upper, and the fullness of the under lip, and faintly touch the prominent part of the chin.

The whole of the orbit of the nearest eye may be assumed as a mass of shadow, graduating from the hollow near the nose and relieved by half-lights on the upper and under eyelids, the brightness of which will depend upon the prominence of the eyeball, the heaviness of the upper eyelid, and the presence or absence of a smile, by which a fulness is excited in the lower eyelid.

The retiring side of the head graduates into shadow, slightly relieved by half-lights upon the eye, the brightness of which will depend, as in the other, upon the prominence of the eye, or the heaviness of the lid, but must not be equal to the light upon the nearest eye.

The strongest shadow will be under the nearest brow, between the eye and the nose, under the other eyebrow, and under the nose. The retiring cheek will receive a reflected light at the outline. The hair will be darkest close to the most brilliant

light on the prominent part of the forehead; this will suddenly graduate to a shining light, as described to be observable in polished bodies. The principal part of the outline of the hair will receive a reflected or refracted light. The divisions or roots of the hair should always be shown in some part, to prevent the appearance of a wig. Raffaelle's drawings are said to be discoverable from a beautiful treatment of the hair by which every part can be traced to its root.

To give brilliancy and speculation to the eyes, the darkest part of the iris must be immediately under the eyelash, in the midst of which dark must be placed a spark of the most vivid light on the most prominent part of the eye. A reflected light encircling the pupil, diagonally opposite to the spark of light, will give the appearance of transparency and vision. From the effect of perspective, the spark of light on the farther eye, which must be similarly treated, will be the slightest degree nearer to the nose than the exactly corresponding situation with that in the first. In both eyes it will occur under a waxy light upon the upper eyelid; and a glistening

upon the lower eyelid, where it joins to the eyeball, will be discovered directly below it.

The red part of the upper lip will be dark, particularly on the retiring side. The under lip will graduate from the shining light upon the fulness to the receding extremity, which will be softened into the general mass of shadow on that side of the face, and relieved by a faint light, more or less visible, as there is a degree of smile upon the countenance, in the hollow formed at the corner of the mouth. There will be a shadow below the under lip corresponding to the degree of projection desired. The chin is rounded by half-tint shadow and reflection, joining to those on the receding side of the face, and on the nearest cheek.

The ear will catch a little light upon the prominent parts. (Plate 5, fig. 1.)

These are the means of representing the appearance of heads in general. If it be desired to give any peculiar character, such as projecting brows, nose, or lips, it will be scarcely necessary to repeat that a corresponding increase of the shadow will effect it. (Plate 5, fig. 2.) If, on the other hand, peculiar flatness of face be desired, a

1



2



3



4



5



Darton & Clark Holborn Hill.

1



2



Darton & Clark. Holborn Hill.

diminution of shadow will effect it. (Plate 5, fig. 3.)

If there be a beard and moustache, the latter will catch a moderately strong, or perhaps shining light upon the side nearest to the spectator; the upper lip will be thrown into deeper shadow; another light will fall upon the prominent part of the beard, and from thence graduate into half-tint and shadow regularly or irregularly, according to the character of the beard. (Plate 5, figs. 4 and 5.)

If a head be seen in front the same assimilation to the effect of a globe should be preserved; the principal light being on one side of the forehead, cheek, and nose, and graduating from thence diagonally to the other cheek and chin. The treatment of the various parts will be nearly the same as in the view just described; the difference being principally in the outlines of the several forms. (Plate 6, fig. 1.)

A profile will be made most intelligible by introducing the light rather behind the head, so as to throw the receding boundaries of the front of the forehead, eye, cheek, nose, and chin, into a half-tint. The principal lights will be on the

upper part of the temples, the cheek-bone, and the ear; and the principal shadows under the hair, upon the cheek and temples, and under the eye-brow close to the nose. The whole of the front of the iris of the eye will be light, except close under the eyelashes. The pupil of the eye will be scarcely visible, but the eyeball will appear darkest where the pupil is known to be. (Plate 6, fig. 2.)

Section 6.

DRAPERY.

In drapery the principle laid down for the representation of rocks must be adhered to. The light must be introduced from that point which will afford the greatest breadth of effect. And the general appearance of the whole form must predominate over the individual projections, and hollows, &c.

The specific quality of drapery must be indicated by the size of the folds; the smaller of which have a tendency to become sharp or angular, and the larger to form what are technically termed eyes, viz. the abrupt termination of the longitudinal divisions of folds. These are sometimes found in small folds, and may be

advantageously introduced to give variety and to avoid formality wherever they may be required.

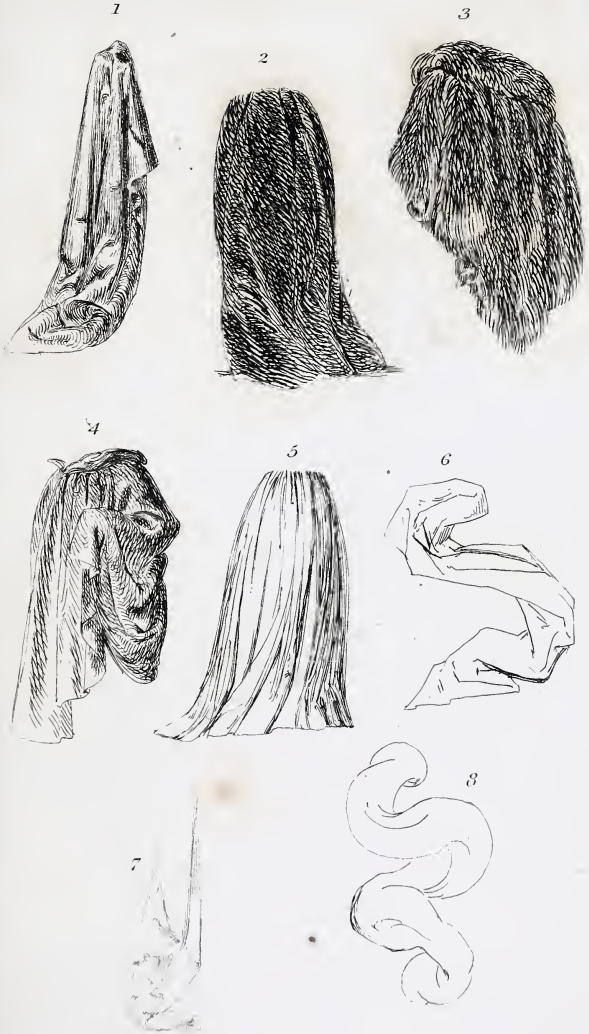
The texture of drapery is also indicated by the quality of surface.

Satins resemble the polished bodies previously described, in the reception of lights in the midst of dark half-tints on the prominent parts; but the opposition is less violent, and distinct shadows are seen as upon other bodies, though moderated by strong reflections. (Plate 7, fig. 1.)

Velvets and furs present a dark upon the prominent parts, but without any shining light in the midst; the edges, and all receding parts, afford strong reflected lights. (Plate 7, figs. 2 & 3.)

Cloth and linen receive the light in the manner described as the property of unpolished but smooth surfaces. (Plate 7, figs. 4 & 5.)

The folds of satin are generally conical, with sharp breaks, of a crescent shape, and sudden terminations, in consequence of the stiffness arising from the polish of the material. These breaks are indicated in the light parts by shadows or dark half-tints and reflections; and in dark parts, by slightly-graduated shining lights. (Plate 7, fig. 1.)



Darton & Clark. Holborn Hill.

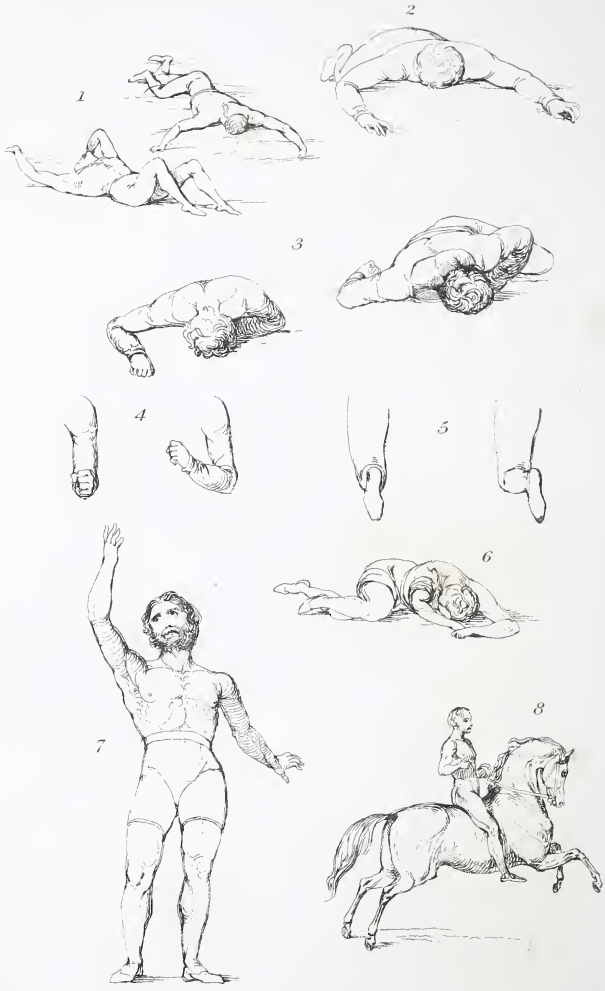
The folds of velvets and furs are larger, more irregular in their degree of roundness, and break less angularly, in consequence of the thickness and softness of the material. In velvet these are indicated by light edges (Plate 7, fig. 2): in furs the light glistens just within the edge. (Pl. 7, fig. 3.)

Cloth affords broad and flat folds with rather more stiffness than in velvet, but not so much as in satin. The light falls upon them in the simplest manner, and the only peculiarity discoverable in the breaking of the folds is a light which traverses the channel formed by them. (Pl. 7, fig. 4.)

The folds of linen, and other unpolished drapery, resemble those of cloth in their general character, receiving the light upon the most prominent parts and extreme hollows on the side which is nearest to the illumining power. The breaks in the folds should be angular, but without the roundness which characterises the folds of satin above the break. (Plate 7, fig. 5.)

With regard to the folds of drapery generally, it should be remarked that whatever may be the nature of the particular kind to be represented, it is advisable to keep the lines of the folds nearly

straight, and to obtain any required bend in the main direction of the mass of drapery by a series of angular intersections or breaks in the folds. (Plate 7, fig. 6.) Albert Durer used to study his drapery from models made with wet paper, which he copied in all its stiffness and angularity. (Pl. 7, fig. 7.) This it is not necessary to do; but some portion of the principle by which Albert Durer was guided, in adopting such an expedient, should be apparent in the representation of all drapery. If the lines indicating the folds be too curved, a heaviness will result, conveying the impression of the drapery being full of something, as a sack of flour. (Plate 7, fig. 8.)



Darton & Clark. Holborn Hill.

Section 7.

FORESHORTENING.

It has been shown that objects may be made to appear to recede by modification of tint called Aërial Perspective, and by a modification of shape called Linear Perspective, and by the means of cast shadows; but there are other little aids to produce this effect, which are rather the results of management than an application of either branch of that science.

In foreshortening, as it is technically termed, any figure or limb, it is advisable to indicate a slight *bend* at every *joint*. (Plate 8, fig. 1.) And the view should be so selected that the *head* of a figure may *not* appear to be *exactly before the neck*, but above it or below it; or on one or the

other side of it. (Plate 8, figs. 2 & 3.) So also with a *foot* or a *hand*, it should *never be exactly before* or *in a straight line with* the *knee* or *elbow;* but above, or below, and on one side. (Plate 8, figs. 4 & 5.) Some part of every joint should be seen; and the appearance of foreshortening will be more easily given if some drapery or other envelope can be disposed round the body or limb; as, by the circular direction of the folds, and the direction assumed by the consequent cast shadow, the effect of receding will be made more evident. (Plate 8, fig. 6.) But *the drapery must* NOT *cover a joint.*

If a figure be much above the spectator, the upper part will be foreshortened. The line marking the chest will become arched, as will also the line of the waist, and any drapery round the legs, if above the eye. (Plate 8, fig. 7.) It was by means of such a marking of the chest that Fuseli gave the gigantic character of many of his figures.

The main point to be attended to in foreshortening figures and limbs, is to make due allowance for thickness at the several joints: otherwise the representation will be in danger of appearing flat



Darton & Clark, Holborn Hill.

like a shadow: this is one of the causes of the few figures being properly put on horseback. They either sit upon the top of the horse, or seem to have had a piece of the animal cut out to enable them to be incorporated therewith, to realise the fable of the Centaur. The lower line of the thigh should be decidedly in contact with the body of the horse, and the upper at such a distance above as to afford the depth of the thigh, and no more. (Plate 8, fig. 8.)

The same principle must govern the representation of a receding road or stream. It must be made to wind in a serpentine direction, gradually diminishing in width as it recedes. The formality of two parallel lines should be broken up by the introduction of shrubs or stones, on the banks at the sides. If it be a road, indicate some marks of wheels in the direction of the side, and break up the ground in front with loose stones, ruts, holes, &c.; and cast shadows may be thrown across which will greatly assist in conveying the impression of the road receding. (Plate 9, fig. 1.) If it be a stream, some part of the banks should be broken away, and the earth shown, forming a greater or

less projection over the water; a slight ripple and a few reeds will increase the effect. (Pl. 9, fig. 2.)

It may here be mentioned that smooth water will be generally of a dark half-tint, as has been explained to be the nature of receding polished surfaces, with a shining light in front on the side from whence it is illumined, and a reflection of the light sky at a distance. (Plate 9, fig. 3.) In some instances the reflection will render it all light; but this should not be represented unless there are objects on the bank to be reflected also. (Plate 9, fig. 4.) It will otherwise be difficult to convey the impression of transparency.

A ripple will be represented by semi-circular lights glancing upon the rising edges of the undulations. It will, in great measure, destroy the reflection of individual objects or details (Pl. 10, fig. 1.)

If a road be bounded by a park-paling on either side, the upper edge should not be allowed to appear quite new; but should be broken down here and there, and holes should be represented in different places to give character. (Pl. 10, fig. 2.)

If the appearance of receding up hill is to be given, the only difference will be in the degree of


1
2


3
4

the apparent diminution and degree of light. It will not diminish so rapidly or suddenly as if it were flat, and it will not graduate so much in tint, but will be more equal in degree of light. It may also rise above the natural horizon or height of the eye. (Plate 10, fig. 3.)

If, on the other hand, it be desired to represent a road receding down hill, the opposite variations must be introduced. The road will diminish in width very suddenly, and without rising much above the front, it will graduate very suddenly into a deeper half-tint. (Plate 10, fig. 4.)

CHAPTER V.

ON THE MODE OF PRODUCING TINTS.

HAVING said thus much with regard to the tints requisite to produce certain effects or appearances, it may be well to make a few remarks upon the best modes of producing these tints. Strictly speaking, Imitative Art does not require more than that the tints should be produced, in any way that the draughtsman may be able. But there are methods which in themselves contribute to convey impressions of surfaces without the labour of completing the tints with minute accuracy. Straight lines convey the impression of flat surfaces in directions corresponding with the directions of the lines. (Plate 11, fig. 1.) Curved lines convey the impression of curved surfaces;

















Darton & Clark, Holborn Hill.

the degree of curve in the one indicating a corresponding degree of curve in the other. (Plate 11, figs. 2 & 3.) And all other irregular surfaces are indicated by a corresponding irregularity of line alternating between curved flat, or angular, as may be required. (Plate 11, figs. 4, 5, & 6.)

But we have seen in the foregoing chapters that surfaces are of compound forms, and that they may be flat in one direction and curved or irregular in another. In such instances it will be advisable to make the lines follow the latter shape, and to reserve straight lines for surfaces that are flat in every direction, or simple flat surfaces. (Plate 11, fig. 7.)

It has been stated that as a general method of representing surfaces, that of lines, called hatching, is the most available, though it is not suitable for all surfaces, and in many instances single uncrossed lines are to be preferred.

In representing compound surfaces, the tints near the light should be produced by lines approaching the same direction with that of the outline, while the shadows should be produced by lines assimilating to the form of the surface, or

any other direction affording the most variety. They should also be made to indicate the relation of the surface to the eye of the spectator. As parts may be intended to recede more from the eye, the curves should become more decided: this point has been mentioned in describing the method of representing stems and branches of trees, and under the head of foreshortening. (Plate 11, fig. 8.)

Rugged surfaces admit of this method of laying lines even in the lighter parts; but as surfaces approach smoothness, the lines on the light side must assimilate to the direction of the outline, until, in representing polished bodies, the lines must be parallel with the outline, and must not be crossed, if visible at all—for in polished bodies it is more advantageous to obtain a tint without showing any lines or how it is produced. (Plate 12, fig. 1.)

When it is intended to make use of crossed lines in the light, which are requisite in making finished drawings of unpolished complicated forms, as of human beings or animals, the first lines should be placed so as to make a slight angle with





3



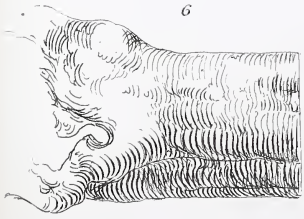


4

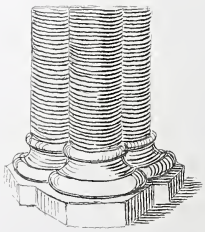


5

7



6



the outline, and indicating by the degree of curve the horizontal form of the surface, or the degree of roundness or flatness intended to be represented; and if the object or part of the object be much above the eye, a greater inclination from the outline as well as degree of curve is admissible. (Plate 12, fig. 2.) The second series of lines should cross the first at a very slight angle. (Plate 12, fig. 3.) The third series may incline from the outline in an opposite direction, and any interstices between these lines may be filled up with dots or short lines, so that the whole shall not have the appearance of reticulation or net-work (Plate 12, fig. 4); but whatever lines are introduced or left perceptible must bear a relation to the form of the surface in the direction the line may be laid. The alternation of flat and round, convex and concave, must be carefully attended to, and the effect of the relative situation of the surface to the eye kept in mind, for as has been pointed out elsewhere, it is only when a surface is on one side or above or below the eye that the receding variations in a surface are discoverable. When directly in front of the eye, the flat top or

end of the most irregular form is described by a horizontal or vertical straight line, (Plate 12, fig. 5); and as it is placed more on one side or above or below, the character of the surface is rendered more apparent. (Plate 12, fig. 6.)

CHAPTER VI.

ON FINISH.

It will be necessary to say something upon the mode of representing nature, which is required in Imitative Art, and what is requisite to constitute the quality which is technically termed Finish.

This does not consist, as appears to be a prevalent erroneous notion of the present day, in smoothness of surface, or tea-boards would be the most finished productions of art; Sir Joshua Reynolds could not be said to have finished any of his pictures; texture would be worse than of no value; but varnish would be the artist's best friend; for however rough the surface of a picture may be a thick coat of varnish will make it smooth.

Nor does Finish consist in another kind of

smoothness which results from the careful blending and softening all the touches, so that the method of execution shall not appear; or from making out the objects with the most even and delicate lines as in the generality of French and cheap English engravings.

Nor does it consist in minute detail, but in the complete expression of character. It is in this sense that a drawing or picture is said to be highly finished by those who are competent to judge. For this purpose the execution must be varied with the object to be represented; the touch must indicate the polish, the roughness, and the quality of roughness of every surface. Even lines must be reserved for smooth and polished bodies, while every degree and species of rugged touch must be called in to express the varied surfaces of nature.

The evidence of great skill and knowledge is given by the production of the appearance of masses of minute hairs or leaves by few touches, which will constitute the difference between a finished work and a sketch; the latter indicates the masses; the former of what the masses are

composed. For although it is not necessary to make a fac simile of every leaf of a tree or every hair of a beard, but to give the appearance of masses of leaves, and masses of hair; still the mind of the spectator is not satisfied unless in the method of conveying that appearance there is an indication of what is really the nature of the object represented, even in cases where it may be impossible to be discovered in nature by the keenest eye. They require some display of what they know the object to be, though under the circumstances of representation, it would be impossible to perceive it in nature. The smaller features, as individual leaves or hairs, may be, and in general should be, left out; but the character of the masses, which results from these individual parts, must be distinctly expressed, however roughly these individual parts must be indicated, or the work will be unfinished: but if these be indicated, it matters not how, the work will be considered finished. To the skilled in technicalities, a great charm results from these indications being afforded with the least *apparent* attention to individual details: this is termed breadth of execution, without which

it is scarcely possible to produce masses,—indispensably requisite in fine works of art, and desirable, as affording one of the most fascinating qualities of art, in the humblest attempts of beginners. In the Sketcher's Manual, breadth has been shown to be the primary qualification of Pictorial Effect; and—although Titian in his picture of Christ and the Tempter, at Dresden, has achieved the difficult task of uniting the minute detail of Albert Durer with his own unrivalled breadth of Chiaroscuro and colour,—as a general principle, minute detail is incompatible with breadth, unless in the hands of the most skilful, or rather the most scientific artist: and so decidedly is this appreciated, that the most celebrated painters have avoided it, either upon principle or feeling, and the amateur is recommended to follow their example. Minute detail requires that perfect accuracy which was not attained by Apelles or Protogenes until the third attempt, and which is not to be found in any work at present existing, whether ancient or modern; at the same time it places in jeopardy the ultimate aim, Pictorial Effect. It is not impossible to be conquered by science and

skill: but the amateur is recommended not to perplex and discourage himself with vain attempts until he is both scientific and skilful. He can have little idea of the real excellence of art if he fancies that he can succeed, where Protogenes failed, without continued and intense application.

LATELY PUBLISHED BY

DARTON AND CLARK, HOLBORN HILL.

THE SKETCHER'S MANUAL;

OR, THE ART OF PICTURE-MAKING REDUCED TO THE SIMPLEST PRINCIPLES.

By which Amateurs may instruct themselves without the aid of a Master.

BY FRANK HOWARD,

AUTHOR OF "IMITATIVE ART," "COLOUR AS A MEANS OF ART," &c.

Post Octavo, with numerous plates, price 7s. 6d.

PRINCIPLES OF EFFECT AND COLOUR.

As applicable to Landscape-painting.

Illustrated by examples for the Amateur and professional Student in Art.

BY G. F. PHILLIPS,

MEMBER OF THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

New edition considerably enlarged, with descriptions of the tints made use of in each subject. Price 1*l.* 1*s.*

THE YOUNG ARTIST'S GUIDE

TO THE

FREE AND CORRECT USE OF THE BLACK LEAD PENCIL

CONTAINING FORTY-EIGHT LESSONS.

Arranged with strict regard to the progress of the pupil.

BY F. GREENWOOD.

DEDICATED, BY PERMISSION, TO SIR MARTIN ARCHER SHEE, P.R A.

Oblong Octavo, half-bound, price 6*s.*

"In this work the author has sought to exhibit freedom of penciling, in preference to a style of finished neatness."—*Dedication to Sir M. A. Shee.*

FOREST TREES.

DRAWN FROM NATURE, ON STONE, BY F. GREENWOOD.

Plain, 6*s. the set; carefully coloured,* 12*s.*

1 OAK	4 ASH	7 WILLOW	10 BIRCH
2 ELM	5 SCOTCH FIR	8 SYCAMORE	11 WALNUT
3 BEECH	6 POPLAR	9 CEDAR	12 HORSE CHESNUT

A SET OF TWELVE PLATES,

Corresponding to the above, representing Enlarged Views of the

CHARACTERISTIC PARTS OF EACH TREE.

Plain, 6*s, the set; coloured,* 12*s.*

LATELY PUBLISHED BY

DARTON AND CLARK, HOLBORN HILL.

A NEW SERIES OF

Illustrations of the New Testament.

WITH TEXTS AND REFERENCES TO ADAPT THEM FOR A REGULAR SERIES OF LESSONS IN SCRIPTURE HISTORY.

BY FRANK HOWARD.

Whole Sheet Demy. Beautifully coloured, price 1s. 6d. *each. Plain,* 1s.

I.
SIMEON TAKING CHRIST INTO HIS ARMS.

II.
THE WISE MEN FROM THE EAST.

III.
CHRIST WITH THE DOCTORS.

IV.
CHRIST DELIVERING THE SERMON ON THE MOUNT.

V.
THE WIDOW'S SON RAISED FROM THE DEAD.

VI.
THE RAISING OF LAZARUS.

VII.
CHRIST WITH MARY AND MARTHA.

VIII.
THE RETURN OF THE PRODIGAL SON.

IX.
LITTLE CHILDREN BROUGHT TO CHRIST.

X.
CHRIST RIDING INTO JERUSALEM ON AN ASS.

XI.
THE LAST SUPPER.

XII.
THE CRUCIFIXION.

XIII.
THE UNBELIEF OF THOMAS.

The Series of Subjects from the Old Testament corresponding with the above.

A NEW SERIES OF

PRINTS OF ANIMALS.

BY LANDSEER.

Beautifully Engraved on Steel. Imperial Quarto, price 1s.

The following are already published:—

THE LIONESS AND CUBS | THE COW AND CALF | THE GIRAFFE
THE TIGER | THE NEWFOUNDLAND DOG | THE HORSE

GETTY CENTER LIBRARY
3 3125 00957 2443